

SCHOLASTIC art

COMING
THIS YEAR!



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NOVEMBER 2009



DECEMBER 2009/
JANUARY 2010

Teacher's Edition GRADES 4-6

NEW IN SCHOLASTIC ART

Dear Art Educator,

Welcome to a new school year of *Scholastic Art*. This year, we've given the magazine a bold new look, updated some features, and added some exciting new elements.

■ A new **Career Corner** feature (page 16) will offer your students practical advice from professionals such as graphic designers, costume designers, and illustrators, who make their living in the art field.

■ We will focus on **five new artists** we've never covered before. And we'll offer a new perspective on perennial favorite M. C. Escher.

■ The expanded teacher's edition will offer **higher level discussion questions**, in addition to reading comprehension questions.

■ Beginning in November, **Contemporary Connections** (pages 10-11) will introduce your students to recent works created by three contemporary artists.

— From the Editors

WORKSHOP CONTEST

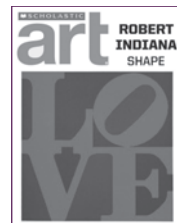
Would you like to win a free year of *Scholastic Art Magazine*? Enter the *Scholastic Art* workshop competition now. Two winning teachers will receive a year's classroom subscription (30 copies) and have their workshops featured in the teacher's edition of our April/May 2010 issue (Asian Art Today).

HOW TO ENTER

Your workshop (suitable for grades 4-6) should be based on the work of Korean artist Do Ho Suh, one of the artists to be featured in our April/May issue. In the installations *Floor* (1997-2005) and *Karma* (2003), Suh explores the relationship between the individual and the group. Design a workshop in which students learn about Suh's work, then create a sculpture or installation art piece that also explores this relationship. Please submit a lesson plan, visuals that demonstrate key steps, and photos of at least three successful final pieces. (See format for the workshops on pages 3-4 of this teacher's edition.) Include your name, phone number, e-mail, home address, and school's name. **E-mail your entry (with the subject "Grades 4-6") by October 31, 2009, to artmagazinecontest@scholastic.com** (For complete details and official rules go to www.scholastic.com/artcontestrules)
Good luck!



FEBRUARY 2010



MARCH 2010



APRIL/MAY 2010

National Content Standards for Visual Arts:

1. Understanding and applying media and techniques
2. Using knowledge of structures and functions
3. Evaluating subjects, symbols, and ideas
4. Understanding the visual arts in relation to history & cultures
5. Assessing merits of one's own work and the work of others
6. Connecting visual arts to other disciplines

Secondary teachers may wish to use certain sections of this guide or to pass it along to an elementary colleague. <http://teacher.scholastic.com/products/classmags/art.htm>

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Questions for Class Discussion

ESSENTIAL QUESTIONS

READING COMPREHENSION



2-3

Content Standards 2, 3, 4

1. What type of art did Abstract Expressionists

make? Abstract Expressionists put their emotions on canvas using expressive brushstrokes.

2. How was Rauschenberg's work different from that of the Abstract Expressionists? Instead of showing the inner world of his emotions, Rauschenberg wanted to show the physical world outside his door. To do this, he used real objects in his work.

3. Why are Rauschenberg's works called *Combines*? They combine two-dimensional elements like painting and collage with three-dimensional elements like sculpture and found objects.



4-5, 8-9

Content Standards 2, 3, 4

4. What images in *Satellite* suggest Rauschenberg's

Texas childhood? Scraps of wallpaper and bits of lace suggest a family home. A newspaper comic strip suggests childhood.

5. What found objects did the artist use in *First Landing Jump*?

The artist used materials that suggest a city setting: a license plate, a tire, a road block, and a working light fixture.



6-7

Content Standards 2, 3, 4

6. Why was the goat used in *Monogram* hard to

work with? It had so much character that it stood out from the artwork instead of becoming part of it.

7. What symbolic image did Rauschenberg use in the flat part of this work? He used a tightrope walker, an image

that might represent the balance between two-dimensional and three-dimensional art.

8. What personal image did Rauschenberg use? He used actual footprints, which suggest a real person.

9. How did the artist vary his application of paint? He used thin layers; thick, opaque strokes; and drips.



10-11

Content Standards 2, 3, 4

10. What household objects did Picasso use in his

sculpture? He used a toy car, a clay pot, cup handles, and a spring.

11. What kind of images did Hanna Höch use in her work? She used images she found in fashion magazines. She cut them into pieces and arranged them to form a man's face in profile.

12. How did Basquiat use found objects in his work? He painted on all kinds of things: doors, refrigerators, clothing, and cardboard boxes.

DISCUSSION QUESTIONS

Content Standards 2, 3, 4

1. If Rauschenberg wanted to represent reality, why didn't he just paint realistic images? What does using real objects in an artwork accomplish that painting them realistically does not?

2. Rauschenberg once said, "I respond to the materials. I'm not the kind of artist who has an idea before I have something in hand." Should an artist start with a plan, or is it better not to?

3. Do you think an artist should send a clear message, or is it better to leave the meaning up to the viewer?

4. In *Canyon* (pages 8-9), is Rauschenberg making a statement about America? If so, what is he saying?

5. How is Picasso's *Baboon and Young* (page 10), like Rauschenberg's *Monogram* (page 7)? How are the two works different?

WORKSHOP #1

CREATING IMAGE TRANSFER ART

ADAPTED BY SCOTT LAMMER
Content Standards 1, 2, 3, 4

PREPARATION

🌀 Explain to students that Rauschenberg often used images from newspapers and magazines in his work. He used these images in a **variety** (*many different*) of ways. He made **prints** (*an image or design made by carving into a block, covering the block with ink, and stamping it onto a surface*). He also made **transfers** (*a small picture or design that can be shifted onto another surface by rubbing or ironing*).



Show students some examples of Rauschenberg's transfer drawings. (Possible drawings include *Brace*, 1962; *Estate*, 1963; and *Earth Day*, 1970.) For each drawing, ask them to name each image and then identify the **theme** (*a subject or main idea*) created by combining the images. (For example: the theme of *Brace* might be sports or baseball, the theme of *Estate* might be the city, and the theme of *Earth Day* might be the environment.) Help students choose a theme for their artwork.

SESSION 1

1. Have students clip words and images from newspapers that relate to their theme.
2. Give students enough contact paper to cover their clippings. Have them place the contact paper on a table with the sticky side up, then remove the backing. Students should lay their clippings facedown on contact paper and rub them to make sure the newspaper ink sets into the adhesive.
3. Have students label their contact paper transfers, and store for the next session.

SESSION 2

1. Soak all the contact paper transfers in warm water for 4-5 minutes. Then, demonstrate how to gently separate the newspaper clippings from the contact paper so that the contact paper retains the newspaper ink.
2. Distribute poster board and contact paper transfers. Have students place their contact paper transfers sticky-side-up on their paper and experiment with different arrangements until they achieve a balanced composition. Then, they can adhere the transfers by turning them facedown (adding glue if the contact paper is no longer sticky).
3. Have students label their transfers, and store for the next session.

SESSION 3

1. Distribute paintbrushes and paint. Remind students that they can use brushstrokes to define the edges of an image or to break the image. Have students paint their transfer drawings.
3. Critique to point out how images were used to support a theme.

ASSESSMENT QUESTIONS

Content Standard 5

1. Did students discuss Robert Rauschenberg's uses of theme and composition?
2. Did students choose a clear theme for their work?
3. Did students choose images that expressed their theme?
4. Did students experiment with composition?

TIME: 3 class sessions

GRADE LEVEL: grades 4 and up

MATERIALS:

1. Clear contact paper
2. Tempera paint (primary and secondary colors)
3. 2" paint brushes
4. Newspapers
5. Poster board
6. Glue sticks or Elmer's glue

AIMS:

1. Students will learn about Robert Rauschenberg's transfer drawings.
2. Students will choose a theme and supporting images.
3. Students will learn about image transfer techniques.
4. Students will create their own transfer drawings.

VOCABULARY

See lesson plan for definitions.
prints, theme, transfers, variety

EXTENSION PROJECT For grades K-3

Have students use a pencil to draw a picture on the back of a Styrofoam plate. Then, have them clip images from newspapers and magazines that relate to their picture. Have them create a *collage* from these clippings. They can then apply paint over their Styrofoam drawing and print it over the center of their collage.

WORKSHOP #2

CREATING A COMBINE

TIME: 3 class sessions

GRADE LEVEL: grades 4 and up

MATERIALS:

1. Found objects
2. Print materials (magazines, newspapers, etc.)
3. Variety of 2-D materials (like wallpaper, fabric, etc.)
4. Cardboard boxes
5. Scissors
6. Tempera or Blickrylic paint
7. Palettes
8. Water containers
9. Various kinds of brushes
10. Various kinds of glue
11. Heavy thread (to help attach large objects)

AIMS:

1. Students will view and discuss the Combines of Robert Rauschenberg.
2. Students will experiment with symbolism, shape repetition, and paint variety.
3. Students will create personal Combines.

VOCABULARY

See lesson plan for definitions. **juxtaposition, overlapping, repetition, symbolism, variety**

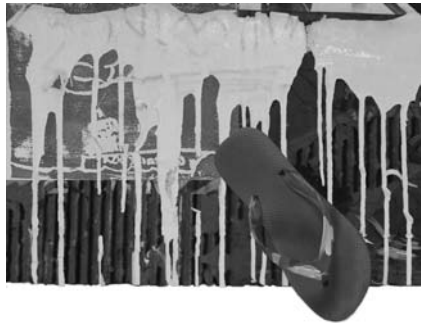
EXTENSION PROJECT For grades K-3

Ask students to draw some of the objects they have in their houses. Then, have them cut out the objects and use them to create a *collage* that describes their environment.

Read the description of Picasso's *Baboon and Young* (page 10). Have students make an imprint of a found object in Sculpey, then have them use more Sculpey and their imaginations to transform the imprint into an animal.

ADAPTED BY SCOTT LAMMER
Content Standards 1, 2, 3, 4

PREPARATION

Two weeks prior to the workshop, ask local stores and school staff for spare cardboard boxes. Cut the boxes into a variety of square and rectangular shapes (18" x 24" to 30" x 40"). Ask students to bring personal photographs and objects associated with their daily lives (food wrappers, tests, homework, old clothing, soda cans, etc.) to use during the workshop.

Review pages 4-5 and discuss how Rauschenberg made Combines out of found objects and created images that reflected his environment. Point out his use of **juxtaposition** (*placing contrasting things side by side*) and **overlapping** (*laying one image over another*) as ways of creating meaning. Review pages 6-7. Point out the techniques (highlighted on page 7) the artist used to make *Monogram*: **variety** (*doing something in many different ways*), **repetition** (*doing something over and over the same way*), **symbolism** (*using a design or object to represent something else*), and personal imagery. In this workshop, students will use found objects to create their own Combines.

SESSION 1

1. Have students clip images that relate to their found object from newspapers, magazines, and other in-class resources. Help them rule out weaker, less expressive images, then have them label images and store them for the next session.

SESSION 2

1. Distribute cardboard backgrounds and materials from the previous session.
2. Have students cut out images as needed and experiment with different arrangements of images on the cardboard backgrounds. Encourage them to consider the relationships between their images. Do images relate or contrast?
3. Help them determine a sequence for adhering images, working from the background to the foreground. Some images will adhere with Elmer's glue. Larger found objects can be sewn using heavy thread, or glued with hot glue.

SESSION 3

1. Review color theory and have students use a separate piece of paper to experiment with various painting techniques. Challenge them to vary paint application by creating thin layers, thick layers, and drips.
2. Encourage students to use simple colors that contrast or unite with colors already in their composition. Then, have them paint their Combines.
3. Critique to highlight successes.

ASSESSMENT QUESTIONS

Content Standard 5

1. Did students choose images that helped develop their idea or theme?
2. Did students create interesting relationships between images through the use of juxtaposition, overlapping, repetition, and placement?
3. Did students use symbolic images?
4. Did students apply paint in a variety of ways?